



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

première moitié du XVII^e siècle, qu'il n'a pas daigné mentionner et qui n'en sont pas moins ses précurseurs et ses maîtres, j'entends Mathurin Régnier, Théophile de Viau, François Maynard, Saint-Amant et Tristan l'Hermite. Ils le sont plus que n'importe qui avant eux, abstraction faite de Marot et de Ronsard, voire de Belleau, d'ailleurs leurs maîtres à eux. On a souvent indiqué leur influence sur La Fontaine, mais sans l'éclairer de plus près. Il y a des études spéciales à écrire là-dessus. La matière n'en manque pas, comme je l'ai fait bien voir, surtout dans les chapitres de mon ouvrage où j'ai parlé de la poésie lyrique et de l'art descriptif de La Fontaine.

JULES HARASZTI.

Budapest.

TWO NOTES ON CHAUCER

And how asseged was Ipolita,
The faire hardy quene of Scithia;
And of the fest that was at hir weddinge,
And of the tempest at hir hoom-cominge (*C. T.*, A, 881 ff.).

Many sources for the 'tempest' at the home-coming of Hippolyta have been suggested by scholars from Tyrwhitt to Lowes.¹ But in every case 'tempest' has been taken to mean *storm*—and no storm has yet been found to which Chaucer may have referred. Examination of the definitions given in Old French of the words *tempest*, respectively *tempelement*, *tempesterie*, and *templier* may suggest a solution of the puzzle. I quote from Godefroy:²

Tempest, vacarne, tapage:

Et firent parmi la foret

Trop grant noise et trop grant tampest (*Dolop.* 8860).

Tempelement, agitation, bruit, vacarme:

Il menoit ung tel tambusquis et ung tel tempelement
quil sembloit que tous les deables d'enfer fussent la.

(*Froiss. Chron.* xi, 101.)

Tempesterie, tapage, vacarme (only meaning; two examples):

Je ouy, ce me semble, les sonnettes

En la rue et tempesterie (*Martial, Louanges de Marie*).

¹ For a full review of the problem, see J. L. Lowes, *Mod. Lang. Notes*, xix, 240 ff.

² *Dictionnaire de L'Ancienne Langue Française*.

Tempier, tapage, vacarme, tumulte (13 examples);
 Laiens oi moult grant tempier
 De son de harpes, de viels,
 De conconetes de puceles, etc. (DuConte de Poit, 892).

It appears from these citations that in Old French *tempest* most commonly means 'a violent tumult or commotion, a confusion of noises, or intense agitation.'

The same use of the word is found in Middle English. The *New English Dictionary*, beginning with words from the year 1315, offers the following definition: 'A violent commotion or disturbance; a tumult, rush; agitation, perturbation,' and adds (with quotations from 1746), 'A confused or tumultuous throng; a crowded assembly.' The following examples, in addition to those given in the *NED.*, may be noted. Dan Michel³ describes hell: 'þer þou sselst yȝy al þet herte hateþ . . . ver berynde, bremston stinkinde, tempeste brayinde, etc.' where the author refers to the confused noises of the roaring fires. In *Sir Beues of Hamtoun*,⁴ where the hero fights with two lions, the tumult and clamor of battle is described:

Boþ at oones þey gan him assaile;
 Poo was B. in strong tempestes.

And the author of the *Vision of Piers Plowman*⁵ leaves no doubt as to the exact significance of the word when he tells of the *tempest* which occurred at the crucifixion of Jesus:

þe daye for drede with-drowe, and derke bicam þe sonne,
 þe wal wagged and clef, and al þe worlde quaued;
 Ded men for that dyne come out of depe graues,
 And tolde whi þat tempest so long dured;
 'For a bitter bataile,' þe ded bodye sayde,
 'Lyf and deth in þis derkness her fordoth her other.'

The reference is evidently to the din, confusion, agitation, perturbation resulting from the struggle between Life and Death.

With this meaning, then, of tumult, confusion, and noise in mind, we may understand the significance of Chaucer's 'tempest.' But of what tumult is he speaking? He himself has suggested the answer in the Latin quotation prefixed to the *Knight's Tale*.

³ *Ayenbite of Inwoyt*, ed. R. Morris, EETS. 23, p. 73.

⁴ Ed. Kölbing, EETS. E. S. 26, S. 117/2447.

⁵ Ed. Skeat, EETS. 38, b. 18, 60 ff.

Statius' account of the triumphant return of Theseus and his bride is admirably expressed in the phrase, 'the tempest at hir hoom-cominge':

Iamque domos patrias, Scythicae post aspera gentis
Proelia, laurigero subeuntem Thesea curru
Laetifici plausus, missusque ad sidera uulgi
Clamor, et emeritis hilaris tub anuntiat armis (*Theb.* XII, 519).

Chaucer has two good reasons for not translating this passage entire. In the first place, he has a 'large feeld to ere' and his critical faculty tells him that it is matter which does not structurally belong to the *Knight's Tale*; and, in the second place, he has preserved an excellent paraphrase of it in the *Anelida* (7, 23-36).

II

But greet harm was it, as it thoughte me,
That on his shine a mormal hadde he (*C. T.*, A, 385 ff.).

It is generally agreed, I believe, that the 'mormal' of Chaucer's Cook is to be identified with what mediæval medical writers call *malum mortuum*.⁶ This disease, which is treated of under separate headings by most of the authors whom I have consulted, must not be confused with cancer or gangrene; it is a species of ulcerated, dry-scabbed apostema which is produced by the corruption in the blood of natural melancholia, or sometimes of melancholia combined with *salsum phlegma*. As to the cause and appearance of the malady Theodoricus is explicit:

Quædam infirmitas nascitur circa tibias & brachia, quæ malum mortuum appellantur sunt enim ulcera liuida et sicca, modicè saniei generatiua; et quandoque fiunt de pura melancholia naturali; quandoque ex melancholia cum admistione phlegmatis salsi. Si fiat ex pura melancholia, cognoscitur per nigras pustulas sine pruritu. si autem admisceatur salsum phlegma, quasi liuescit locus cum liuescit locus cum pruritu & mordicationibus.⁷

Bernardus de Gordon—Chaucer's 'Bernard' (*C. T.*, A, 434)—gives a still fuller account:

⁶ Indeed it is so translated in Lanfrank's *Science of Chirurgie*, EETS, 102, pp. 178, 293. Cf. *Practica Magistri Lanfranci de Mediolano quæ dicitur ars completa totius chirurgiæ*, Venetiis, 1546, f. 248c. See two descriptions of the 'mormal,' *Mod. Lang. Notes*, XXXIII, 379, *Trans. Conn. Acad. Arts and Sciences*, XXIII, 27.

⁷ *Chirurgia edita et compilata ab excell. domino fratre Theodorico episcopo Ceruensi*, Venetiis, 1499, Lib. III, cap. xlix.

Malum mortuum est quidam species scabiei que oritur ex *melancholia* naturali adusta; et adustione flegmatis salsi; cum liuore et nigredine et pustulis crustosis magnis fedis; sine sanie cum erugine, et quadam insensibilitate; et cum turpi aspectu, in coxis et tibijs frequentibus eueniens. Causa autem huius scabiei est multa comestio ciborum *melancholicorum*; opilatio splendis, et retentio menstruorum; et linorum preter consuetudinem, et similia.⁸

And John of Gaddesden—Chaucer's 'Gatesden' (*C. T.*, A, 434)—concludes his discussion 'De malo mortuo' with,

Et causantur a cibus *melancholicis* sicut a carnibus bouis et piscibus salsis et a frigore non cito remediato et a coitu cum menstruata vel leprosa vel tineosa.⁹

I have an idea that the Cook's 'mormal' is of the type which is produced 'ex *melancholia* cum admistione phlegmatis salis' and that he is continually troubled with severe itching, for as Lanfrank says,

Iechinge & scabbe comþ of salt humouris, & . . . kynde haþ abhominacioun þerof, & putteþ hem out of þe skyn, & þis felleþ ofte of salt metis & scharpe metis & of wijn þat is strong; & it falliþ ofte to hem þat wakip & traueiliþ & vsiþ no baping & weriþ no lynnen cloþis, & þis is oon of þe siknes þat is contagious.¹⁰

To understand the full meaning of *malum mortuum*, therefore, is to know rather definitely the character of Roger Hogge of Ware. In addition to being a filthy person of low degree, he is doubtless such a thrifty soul that he devours all the tainted meats and spoiled victuals which he cannot put off on long-suffering pilgrims. Our Host directly charges him with bad dealings:

For many a pastee hastow laten blood,
And many a Jack of Dover hastow sold
That hath been twyes hoot and twyes cold (*C. T.*, A, 4346 ff.).

The Cook confesses good-naturedly enough that it is true, but remarks, 'Sooth pley, quaad pley.' No one need be surprised to find a man with a 'mormal' so drunk with 'wyn ape'—one of the causes of the malady—that his eyes become dazed and his face pale.

⁸ *Practica dicta Lilium medicinae*, Lugduni, 1491, sig. d7, vers. 1. Cf. also *Cyrrurgia Rogerii*, Venetiis, 1499, 'De malo mortuo,' f. 69, rec. 1; Gvy de Chavliac, *La Grande Chirvrgie*, ed. Nicaise, 'mal mort,' pp. 8, 420, 551.

⁹ *Rosa Anglica practica medicinae*, Pavia, 1492, f. 94, rec. 1.

¹⁰ *Op cit.*, p. 191.

In fact, Roger is so drunk that his rage against the caviling Maunciple is speechless, and he is put in a good humor again only by another drink of wine (*C. T.*, H., 25-85). He is precisely the kind of man one might expect to claw the Reeve on the back for joy of a dirty tale (A, 4326), and to begin one of his own which fortunately ends where we are told that the heroine 'swyved for hir sustenance' (A, 4422). His acquaintance with such characters has probably been too intimate for his own good.

WALTER CLYDE CURRY.

Vanderbilt University.

JOSEPH WARTON'S CRITICISM OF POPE

Anyone who is familiar with Joseph Warton's criticism, must be aware that his notes to Pope's Works often bear a close resemblance to his *Essay on the Genius and Writings of Pope*, which preceded them by many years. But probably not many people have troubled to collate the *Essay* and the notes in detail. The comparison made by the present writer has produced some curious results, which, pending publication in full, it is worth while to summarize for the benefit of future students. Briefly, the *Essay* has been cut up into notes, in such a way that practically none of it, not even the most garrulous and irrelevant afterthought, has been omitted in the later works. Sometimes, when a paragraph or a sentence appears to have been left out, it is discovered afterwards in an altogether different context. The parallel passages run into more than a hundred closely written pages, and they leave one marvelling at Warton's absurdly exaggerated sense of the importance of anything and everything that he had once written. The *Essay* was an original and daring piece of criticism, which marked the author out as an independent thinker, who refused to bow the head to the "common-sense" verdicts of his day. To venture to say in 1756 that Pope was a great Wit, but that he was not among the greatest poets, "not, assuredly in the same rank with Spenser, Shakespeare and Milton," was to throw down a challenge to accepted opinions. Warton goes further. Point by point, and poem by poem, he proves wherein Pope's achievements and shortcomings lie. Pope is the poet of rationalism; he produces nothing that is "of the most poetic species of poetry," for he is deficient in the sublime and